

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MAY NINETEEN TWENTY-THREE



"THE SHORE," BY LEO PUTZ. PURCHASED FOR THE ART INSTITUTE

VOLUME XVII

NUMBER 5



"MOUNT EQUINOX," BY ROCKWELL KENT. GIFT OF GERTRUDE V. WHITNEY

MRS. WHITNEY'S GIFT

MRS. HARRY PAYNE WHITNEY who is known for her liberal patronage of American art has presented the Art Institute with a painting by Rockwell Kent entitled "Mount Equinox, Vermont." It was painted in 1921, two years after Mr. Kent's trip to Alaska. It, therefore, represents the latest phase of his artistic development in which are combined various influences—a hint of his earlier realistic interpretations of the New England landscape, the results of his Alaskan experiences, and the teachings of the post-impressionists. His two years in Alaska, where with his son he lived the isolated life of a Robinson Crusoe on an uninhabited island, have made him alert to the peculiar characteristics of the northern landscape.

"I crave snow-topped mountains,

dreary wastes, and the cruel North Sea, with its hard horizon at the edge of the world, where infinite space begins," wrote Mr. Kent as his reason for going to Alaska. "Here skies are clearer and deeper and, for the greater wonders they reveal, a thousand times more eloquent of the eternal mystery than those of the softer lands."

When Mr. Kent painted our picture he was moved by something of this same mysticism and grandeur in the Vermont landscape, but he has tempered the more elemental aspect of the North—the cold blue sky, the hard outlines, and the sharp contrasts of light and shade—by introducing clumps of dainty birch saplings, a bounding deer, and a subtle play of line and color. The unreality of the far North is here, but it has been softened by a very

complex rhythmic scheme which even includes the solidity of his mountains.

Mr. Kent is an enigmatic figure in American art who constantly keeps us in suspense as to what turn his talents will take. His sojourn in Alaska brought forth a book on his life there, illustrated by a series of drawings done in the spirit of Blake. He is now giving expression to his disgust for the civilization which he attempts to escape when he exiles himself in some lonely spot, by satirical drawings for a popular magazine.

The addition of this picture makes our collection more representative of some of the significant developments in contemporary painting.

M. B. W.

GAUGUIN'S "TE BURAO"

"ON one side was the sea; on the other the mountain, a deeply fissured mountain, an enormous cleft closed by a huge mango leaning against the rocks. Between the mountain and the sea stood my hut, made of the wood of the bourao tree. Close to the hut in which I dwelled was another, the *fare ému* (hut for eating)."

In every detail this description from Gauguin's "Noa Noa" fits the richly colored landscape, "Te Burao," recently purchased by the Art Institute. The painting is signed "P. Gauguin, 1892." On the left is a huge bourao tree (Gauguin in his spelling of the title uses the simple "u" instead of the diphthong). "Te Burao" translated is "The bourao tree." On the right, beyond a matted undergrowth and tangle of fallen boughs, stands the hut of Gauguin, of reddish wood, and nearby its companion hut, the *fare ému* roofed with yellow. In front of the smaller hut, a human figure is silhouetted against a fire of sticks leant wigwam-fashion together. Through the opening in the trees a vista of sea and sand, painted in somewhat exaggerated colors, swims in tropical sunlight. The



TIBETAN PAINTING. ONE OF THREE PRESENTED
BY MRS. L. L. COBURN

shadow of a tree across the sand, Gauguin has rendered in what seems at first a most unnatural green. But if we gaze long enough to fall into the artist's mood we become convinced that in such a light the shadow could be no other color than this. The author of "Noa Noa" continues:

"In the purple soil, long serpentine leaves of a metallic yellow make me think of the mysterious writings of the ancient Orient. They distinctly form the sacred word of Oceanic origin, ATUA (God, the Taäta, or Takata, or Tagathata, who ruled throughout all the Indies). And there



STAINED GLASS BY CHARLES J.
CONNICK

some obscure Polynesian script, but we are none the less intrigued by the pattern. The overhanging, intertwining boughs make a rhythm of their own, as mysterious as any symbolism that Gauguin might impute to them. Approaching the water, as if hesitating before attempting to thread the tangle, is

came to my mind like a mystic counsel, in harmony with my beautiful solitude and beautiful poverty, the words of the sage:

"In the eyes of Tagathata, themagnificence and splendor of kings and their ministers are no more than spittle and dust."

Here are the serpentine leaves, not in yellow alone, but in purple and dull green and rose. The mystic word is not discernible to our uninitiated eyes, though it may, of course, have been written in

a small Tahitian dog, one of those animals that have now been entirely replaced by the stronger European breeds, but that were plentiful enough in the year 1892. He is drawn with the naïveté that Gauguin was just beginning to acquire and had not yet perfectly mastered. As a dog he arouses no sympathetic feeling, but as a part of the design he serves his purpose.

The painting, "Te Burao," has been much discussed and frequently exhibited. It was shown in the Exhibition of Modern Painting at the Metropolitan Museum of Art and also in Minneapolis in 1921, together with "Hina and Tefatou," a painting of the same period, even more adequately explained in the matchless pages of "Noa Noa."

J. MacD.

THE APPLIED ARTS EXHIBITION

THE Twenty-first Exhibition of Applied Arts is especially interesting because it has been arranged to complement the Architectural Exhibition in its range of subjects. It aims to exhibit the objects necessary for the decoration of the interior of a home,—furniture, rugs, hangings, wall panels, decorative paintings, pottery, lamps, and linens. The majority of these articles are for sale. The recent movement toward the training of artists for the industries is beginning to bear fruit in the production of objects that are both useful and beautiful; and it is this intrinsic worth and skilled craftsmanship in the things of daily life that makes an exhibition like the present one so satisfying. Among the contributors this year are many familiar names.

Pottery is exhibited by Newcomb College in New Orleans, O. L. Bachelder of North Carolina, Henry V. Poor of Pomona, New York, Leon Volkmar of Bedford, New York, and Myrtle M. French of the Art Institute School, as well as by the well-known Rookwood and Paul Revere kilns. The Allanstand Cottage Industries of North Carolina, Mrs. Ellen Bryant of Wisconsin, and Harriet J. Timlin of Reading, Massachusetts, have contributed charming examples of basketry. The table

linens are unusual in quality and workmanship this year, and there is a bed-cover of Italian filet guipure made by Gertrude M. Petacci of Chicago, which carries one back in thought to the seventeenth century.

Among other beautiful textiles should be mentioned the wall-hangings by C. Stewart Todd of Cincinnati, the knitted bead-work of Mrs. Robert Zimmerman, and the batiks by Helen C. Reed. Mary M. Atwater of Montana has worked out that remarkable secret of the ancients, the Egyptian card-weaving, and furnishes a half-finished example to show how by the shifting of the cards an intricate pattern may be woven.

Lamps from Henry G. Cleaveland of Boston and Warren E. Cox of New York, and furniture from the Kensington Manufacturing Company and the Somma Shops of New York help to make the exhibition wider in scope. Charles J. Connick and Nicola D'Ascenzio are exhibiting stained glass windows. Architectural metal-work by Thomas F. Googerty of Pontiac, Illinois, and pewter from Lester H. Vaughan of Taunton, Massachusetts, are excellent in design. Collections of books bound by Florence A. Wooden of New York and Gertrude C. Creswell of San Francisco are shown and there is an especially well executed group by Ellen Gates Starr of Hull House. Jewelry by Elizabeth Copeland is always original and characteristic. Frank Gardner Hale is showing eleven pieces, and Mildred Watkins, who has not exhibited for a number of years, is represented again in this exhibition.

JAPANESE PAINTINGS AND PRINTS

THE Japanese paintings and color prints included in the exhibition of Far Eastern Art in the new terrace galleries, are attracting much attention from art lovers who appreciate the opportunity of viewing works of such variety and high quality. They deserve a much more extended notice than is possible in the pages of the BULLETIN. This is especially true of the paintings of some of the great



KAKEMONO BY KIYONAGA

masters of the Ukiyoe school. With the color-prints designed by these artists, visitors to the Art Institute have had numerous opportunities of becoming familiar through exhibitions of selections from the Buckingham collection, but important examples of their paintings are now shown



HORSE'S MUZZLE, DATED 1572. PURCHASED
FOR THE CHILDREN'S ROOM

here for the first time. Among these the kakemono by Torii Kiyonaga, loaned by the well-known connoisseur, Mr. Howard Mansfield of New York, calls for specific mention, not only because of its intrinsic merit, but because so few paintings by that great artist are known. The figure of the woman, attired in a yukata (bath-robe), having a striking pattern in blue on a pale gray ground, is drawn with the powerful, yet exquisitely delicate brush-strokes for which Kiyonaga is famous. All of the artists of the Ukiyoe school who are renowned as print designers were not equally distinguished as painters. Kubo Shunman and Utagawa Toyohiro, however, were among the exceptions. The picture of two women standing on a boat-landing, by Shunman, which is loaned by Mr. John D. Spaulding of Boston, and Toyohiro's painting of a tall oiran in a gauze kimono,

loaned by Mr. S. Mori, are both fine examples which will repay close examination. This is said advisedly. Paintings by the great artists of the Far East cannot be fully appreciated without realization of the beauty of their masterly brush-strokes as well as the other qualities which enter into them. This should not be overlooked in examining the six very notable pictures of dancing girls, lent by Yamanaka and Company. They are painted on gold grounds and the fineness of the execution when its strength and directness are considered, is marvellous. They are attributed to Iwasa Matahei, the reputed founder of the Ukiyoe school. The other paintings shown include works attributed to the early great masters, Sesshū, Koyetsu, and Sotatsu, and to the Ukiyoe artists, Hishikawa Moronobu, one of the Kwaigetsudō group, Katsukawa Shunshō, Katsushika Hokusai, and Utagawa Hiroshige.

The prints exhibited contain some of the greatest treasures from well-known collections. All of them are important and were space available each one of them should have honorable mention. However, it is only possible to call attention to a few of them. Among those that cannot be passed by are the seven Edo views by Hiroshige, lent by Mr. Charles St. Chandler. From their long horizontal format and the paper on which they are printed, it is thought that they were designed for the end of litter sheets. This may account for their great rarity in spite of the fact that they rank among Hiroshige's most masterly works. The beauty of the printing as well as the poetic quality of the designs and the remarkable condition of the prints should be noted. In equally wonderful condition is the pillar print by Harunobu, lent by Mrs. George T. Smith, who has also lent a fine hand-colored print by Okunura Masanobu. Other prints that should not be overlooked are those of actors in costume by Shunshō, Shunkō, and Shunyei, and in particular the superb portrait of an actor,—head and bust in a mica ground,—a work of great simplicity and charm by the latter artist of the three, which is loaned by Mrs. William Sutherland. Of the prints lent

by Mr. Frederick S. Colburn, attention is invited to the "Night scene" triptych by Shunman, and the portrait of Ichikawa Danjūrō Vas Ko no Moronao by Sharaku, both notably fine impressions. F. W. G.

SIXTEENTH CENTURY METAL-WORK

A HORSE'S muzzle, dated 1572, has been purchased for the Children's Museum. Shakespeare was a child, Cervantes a youth, Philip II and Catherine de Medici were prosecuting their religious wars, and the Luther Reformation was still rending Germany, when this curious object was made. The attention of the child eager to know its story, may easily be transported to those far-off days, and then led back to consider the muzzle as an article of sound craftsmanship and good design.

A horse's muzzle, dated 1515, is in the Heeswijck collection. By 1572 the spur-makers of Germany were producing these fashionable articles for all Europe, and their popularity had yet half a century to run, but the third quarter of the sixteenth century was their hey-day. A manuscript of 1617 relates that it was then the fashion of the German light cavalry to use no armor for their horses except muzzles. Nevertheless in the light of contemporary prints we cannot believe that they were ever used on the field of battle. Jost Amman's *Traité d'équitation civile*, of 1584, shows, however, that horses were muzzled on occasions of festival and parade; the date which figures so often in the decoration probably being that of the occasion for which the muzzle was made. An entertaining wood-engraving by Amman, "Ein Bescheller," presents a lord with his lady behind him, on a steed whose spirit may perhaps be stimulated by the basket-shaped muzzle inflicted on its nose. Their service for the prosaic end of preventing horses from biting did not save muzzles from being discarded in the next century when German fashions began to follow the French lead.

The helmet shape seems to have been more frequent than that of the basket with

no free space over the nostrils. Excellent examples of both may be seen in the catalogue of the Burlington Fine Arts Club Exhibition of Iron and Steel, of 1900. The elaborate wrought-iron muzzle of helmet shape exhibited there is the type usually followed. Our example has the same parts, a frontlet, cheek-pieces, and date-band, separated by riveted iron strips; but ours, like one in the Meyrick collection, is of the simplest technique,—shaped pieces of rolled brass being cut out to form an openwork pattern and decorated with incised lines. The frontlet is a decorative band with Gothic foliage surrounding a pair of confronting lions, bordered with an inscription, and with a trefoil cresting. The cheek-pieces contain a variation of the lion and foliage motive. At one time there may have been a piece below, connecting the cheek-pieces, and perhaps some ornament on the bars between the nostrils; such additions were typical.

Muzzles frequently bore the devices of their owners. This has the quotation from Isaiah 40:8 and I Peter 1:25, "Gotes Wort Bleiwt in Ewigkeit," a German form of the motto "Verbum Domini manet in aeternum," which sealed the alliance in the cause of Luther between his two great friends, Frederick the Wise of Saxony and Philip, Landgrave of Hesse. Frederick had the initials of the Latin words embroidered on his apparel, and inscribed on his horse's muzzle. To his nephew, John Frederick of Saxony, Luther dedicated his famous Bible of 1541, and this motto in both German and Latin appears on the page of dedication. In 1567 it is found again on a muzzle, now in the Riggs collection at the Metropolitan Museum. Later adherents of Luther also adopted the motto, which seems to have belonged to the cause; it may even be that on this score someone considered it a good trophy to carry back to Catholic Spain, whence it finally came to us.

Whatever its later story, the locality of its origin may be found in the inscription, where *W* is used instead of *B* in the word *Bleiwt*, for this transposition was common to certain South German dialects of the



"NUDE," WATER-COLOR BY C. EARLE HORTER

time, notably that of Franconia in Bavaria. A closer attribution waits upon identification of the armorer. His marks are given close to the rivets on each end of the date-band: four baronial crowns arranged in a square, and on the other side of the rivet a tiny mask.

M. C.

A BEECHEY PORTRAIT

IN the account books of Sir William Beechey for the year 1826 appears the following entry: "August,—Of Mr. Kite for three-quarters,—sixty-three pounds." This was an average price, less than he charged for portraying royalty, but more than the amount set opposite certain other portraits. After a century of private ownership the painting has been presented to the Art Institute.

We have the authority of Mr. Kite's grandnephew for saying that the subject of the portrait was a lawyer in London. We see him here as a gentleman of middle years, with a round, pleasant face, dark, alert eyes, and hair thinning above his forehead. His stock and snowy kerchief encircle his neck well up to his ears. The lapels of his cloth coat are generously broad and the buttons large.

It is said of Beechey that his chief distinction as a portrait painter was accuracy of likeness. Certainly there is a sturdy straightforwardness in his manner that

contrasts favorably with the delicate flattery of Lawrence and Romney and the languid grace of Reynolds. There is the same trait of simplicity and masculinity in his art that we find in that of Raeburn, and this in spite of the fact that he was court painter to Queen Charlotte and "sat with the feathers of princesses fanning his brow." During his youth he was a frequent visitor to the studio of Reynolds and learned much there, yet he had the reputation of being the only artist of his time who was brave enough not to imitate Sir Joshua. He took some pride in this reputation, and once tried with unfortunate results to challenge Reynolds in his own field. His painting of "Mrs. Siddons with the emblems of tragedy," was inevitably compared with Reynolds' treatment of the same subject, and the verdict was not favorable to Beechey, who thereafter wisely withdrew to his own realm of simple portraiture.

The high color of the flesh tints in the portrait of Mr. Thomas Kite are characteristic of the artist's methods. He frequently put red into his backgrounds as a foil for the red in the faces of his portraits, believing that with more color they would better bear the ravages of time. The story is told that once when the king had come into Beechey's studio in the palace, he saw in the background of a half-finished painting, a branch of red leaves. "What, red trees, Beechey?" said the monarch, "Nonsense. There's no such thing." The next morning Beechey arose early and when the king again entered the studio he saw a bough of crimson leaves hanging on the easel. "You are a good artist, Beechey," said he, "but a poor courtier."

In other ways Beechey took great care to give to his work the quality of durability. He once remarked that the sort of varnish Sir Joshua used would ruin the finest canvas in a few years. His prediction was right, for many of the greater artist's best paintings are almost wrecked, while a century has left Beechey's works unimpaired. His colors were thinner and smoother than those of his contemporaries, he used less impasto and painted with

more minute care. Something of his early skill as a painter of small canvases remained in his later technique, and it was only in four or five works, among them the equestrian portraits of the royal family, now in Kensington Palace, that he attained great vigor and breadth.

The gift of the portrait of Thomas Kite to the Museum collections is especially interesting because of the various eighteenth century English paintings already in the galleries,—“Lady Sarah Bunbury” by Reynolds, “Mrs. Wolfe” by Lawrence, “The Countess of Bristol” by Gainsborough, the landscapes by Richard Wilson and Gainsborough, and “Lady Francis Russell” by Romney, in the Kimball Collection; as well as the portrait of “Dr. Welsh Tennent” by Raeburn, and the landscapes by Constable in the permanent collections of the Museum. All of these men were contemporaries with Beechey and fellow-members of the Royal Academy. Many of them were his warm friends. Richard Wilson once remarked that in spite of the whole colony of Beechey children (there were in all nineteen) he had never known a more restful home. J. MACD.

LEO PUTZ

THE painting reproduced on the cover of this BULLETIN is the work of the Munich artist, Leo Putz, who first came into prominence twenty years ago. Previous to that time he had been known to a few as an illustrator of “Jugend.” He was in those days a man of simple technique, with a strong feeling for form, and a powerful imagination. In 1905 his first large exhibition of pictures was held in Munich and overnight his fame was established.

For some years he was a leader of the Artists' Guild, “Die Scholle,” whose members leaned toward the new broad, decorative style of painting. During this time his growth was steady. A chronological comparison of his works shows him passing from one stage to another, from landscape to still-life, from still-life to portraiture, carrying into each of these fields his original



“THE SHANTY, TAMPA BAY,” WATER-COLOR
BY W. EMERTON HEITLAND

love of form and an increasing mastery of the palette.

His painting “The Shore” was exhibited at the Panama-Pacific Exhibition where it was awarded a gold medal, and where it attracted much attention because of its exquisite blending of colors and its remarkable silvery tone. The picture is charming in composition, and is strongly decorative. It has been purchased by the Art Institute as a valuable example of modern art. It is interesting to know that Leo Putz is passing, since the execution of our painting, through still another phase of his art,—a phase in which he boldly separates the colors which he was wont so carefully to blend in a common tone. He is interested at present in the science of color as he was once fascinated by form.

W. A. P.

THE PRINT DEPARTMENT

THE largest of the new print rooms, Gallery 12 on the first floor of the Art Institute, will contain during May an unusually fine and complete collection of etchings, wood-engravings, and original wood blocks by Auguste Lepère (1849–1918), who is now recognized as one of the greatest French artists of our time. His exquisite landscapes and studies of trees approach in appeal some of those by Claude. Many of the impressions are first



PORTRAIT OF THOMAS KITE BY BEECHY

states, and all are of imposing quality. They are shown through the courtesy of Miss Theresa Garrett, Mr. Daniel V. Casey, Mr. George S. Dunham, Mr. James Shearer and others.

The French portrait engravings now on exhibition give a very comprehensive idea of the history of engraving in France during the seventeenth century, its most brilliant period. "The Gray-Haired Man" (Brisacier) is perhaps the finest impression of this subject in the country.

There are also being shown seven "Dante" engravings by William Blake. They are hand-colored, and the coloring is supposedly the work of his wife. They are lent by Miss Elizabeth McCormick.

NOTES

THE SCHOOL. The advanced students in the departments of painting, illustration and sculpture are now engaged in the Annual Scholarship Competition in which are available this year four prizes amounting to \$2675. The preliminary competition

in composition has just been judged by the faculty jury and has revealed a high degree of merit in many competitors.

The Normal Department will this year graduate the largest class in the history of the institution. This means sending out into the field of art-education a large body of young people well equipped to spread the ideals of the school.

The school will send an exhibit to the meeting of the Western Arts Association to be held in St. Louis on May 1st, 2nd, 3rd and 4th. Mr. Raymond P. Ensign, the Dean of the School, will address the Association at one of its general meetings.

THE CHILDREN'S ROOM. The following donations have been received toward the establishment of a Children's Room in the Museum: The Chicago Woman's Club, \$200; The Union League Club, \$100; The Chicago Culture Club, \$200; The La Grange Woman's Club, \$100; The Ridge Woman's Club, \$100; The West End Woman's Club, \$100; The Englewood Woman's Club, \$100; The Chicago Woman's Ideal Club, \$200; The Chicago Woman's Aid, \$200; The Municipal Art League, \$500; Mrs. John C. Shaffer, \$500; Mr. Lorado Taft, \$100; Mr. Edward B. Butler, \$100; Mr. Frank G. Logan, \$100; Mr. L. L. Valentine, \$100; Mr. John C. Shaffer, \$500; Mrs. Russell J. Mathias, \$100.

THE SCAMMON LECTURE BOOKS. The Art Institute has the following bound volumes of Scammon Lectures for sale:

Six Lectures on Architecture by Hastings, Cram and Bragdon, price \$5.00.

Modern Tendencies in Sculpture, by Lorado Taft, price \$5.00.

Outline of Chinese Art, by James B. Ferguson, price \$5.00.

The Graphic Arts, by Joseph Pennell, price \$5.00 (de luxe edition on Japan vellum with original lithograph by Joseph Pennell; reproduction in color of wood-block plate by Gustave Baumann and reproduction of lithograph by James McNeill Whistler, \$40.00).

Engravers and Etchers, by Fitzroy Carrington, price \$5.00.

THE SUMMER SCHOOL. Plans for the Summer School of the Art Institute include classes in modelling, life-drawing, sketching, painting, pottery, weaving, lettering, design, batik, and gesso, as well as a Normal course with instruction in many other crafts. New instructors in the School will be Miss Mabel Key in still-life, and Mr. Carl Krafft in outdoor painting. Morning classes will be conducted for young people ranging in age from eight to eighteen. Miss Carrie Wilkerson will be in charge of this department.

OPENING OF THE FREER GALLERIES. From May 2nd to May 8th, the opening of the Freer Galleries in Washington, D. C., will give the public the opportunity of viewing the magnificent collections housed there. The collection of Oriental art in these galleries is the richest in the country.

THE LIBRARY. *Die Buddhistische Spätantike in Mittelasien* is the title chosen by A. von Le Coq for the publication in detail of early Buddhist treasures found by the Royal Prussian Expedition into Chinese Turkestan. The situation of that difficult country gave it the monopoly in routes for trade with the Orient not only from the Roman Empire but from India as well, making it the eastern melting-pot. Gandhara in the southwest corner was the threshold of India and there were mingled Hellenism and the first conceptions of Buddhism upon which the whole later structure of their art was built. Discoveries published by Sir Aurel Stein have shown the fruits of Gandhara civilization at Khotan in central Turkestan, and these discoveries of the Prussian Expeditions have included Turfan, the farthest northeast district, where relics of purest Gandhara workmanship have been brought to light. In Turfan, from the invasion of the Bactrians in the early Christian era until the destructive Mongolian invasion of the tenth and eleventh centuries, developed a vigorous branch of Gandhara art, becoming gradually Orientalized by contact with China.

The first section of this elaborate work, published in 1922 under the title *Die Plastik*, is a recent accession to Ryerson Library. This selection of Buddhist sculpture sets forth the divergence from the style of Gandhara, several examples of which are included. Clay was used in Turfan for lack of stone, wherefore no groups are intact but many heads and fragments are in good condition, retaining their original coloring which is reproduced here in facsimile.

The same author, who was leader of the expeditions, published in 1913 *Chotscho: Facsimile Wiedergaben der wichtigeren Funde der ersten Kgl. Preussischen Expedition nach Turfan in Ost-Turkistan*. The important finds included wall-paintings from Buddhist monasteries and temples at Bâzâlik near Chotscho. Legends still unfathomed were found painted on the walls; these were cut from their places and transported to Berlin where the beautiful facsimiles were made.

Le Coq also published in 1916 his diary-drawings and photographs of such objects as were of ethnographic interest. This work, entitled *Volkskundliches aus Ost-Turkistan*, and the Chotscho have for some time belonged to the collection of the Ryerson Library.

PRIZES IN THE WATER COLOR EXHIBITION. The prize-winners in the International Exhibition of Water Colors were as follows:

W. Emerton Heitland's "The Shanty, Tampa Bay," and C. Earle Horter's "Nude" divided the Brown and Bigelow Prize of \$500. Laura Knight's "Readers and Bathers," one of the most interesting of her group in the English exhibit, received the Mr. and Mrs. Frank G. Logan Prize of \$150. "Sheep at the Gate," by John E. Costigan, was awarded the Charles E. Kremer Purchase Prize of \$100. George Elmer Browne's "Tetouan, Morocco," was awarded the William H. Tut-hill Prize of \$100.



GERMAN CAKE-MOLD.
GIFT OF M. A. RYERSON

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

- 5 pieces of sculpture by Alfeo Faggi. *Three lent by Mrs. Frank Lillie, 2 lent by Mr. F. Stalforth:*
 1 bronze by Gertrude V. Whitney, "Wherefore." *Purchased.*
 1 landscape by Gauguin, "Te Burao." *Purchased.*
 1 portrait by Paul Landowski, "Henry H. Getty." *Gift of Alice Getty.*
 1 portrait by Beechey, "Thomas Kite." *Given anonymously.*
 2 water colors, 1 by W. Emerton Heitland, 1 by C. Earle Horter. *Purchased from International Water-color Exhibition.*
 1 marble reproduction of a Greek lekythos. *Lent by Mrs. Chauncey Blair.*

DECORATIVE ARTS

- 3 German cake-molds. *Gift of M. A. Ryerson.*
 10 East African ornaments. *Gift of Potter Palmer.*
 1 Japanese knight on horseback, eleventh century. *Gift of Miss E. Harrison.*
 African wood carvings for the Children's Room. *Purchased.*
 1 Pennsylvania Dutch Plate. *Purchased.*
 2 Pennsylvania Dutch Plates. *Purchased.*

ORIENTAL ART

- 3 pieces Chinese pottery. *Lent by Mr. and Mrs. Potter Palmer.*
 1 Egyptian stone relief, "Cleopatra." *Lent by Mrs. Chauncey Blair.*

THE PRINT DEPARTMENT

- 24 lithographs by Fantin Latour. *Lent by the Kraushaar Galleries.*
 7 engravings by William Blake. *Lent by Miss Elizabeth McCormick.*
 120 etchings and wood-engravings by Lepère. *Loan.* 4 etchings by Lepère.
Lent by George S. Dunham, 1 lent by Miss Theresa Garrett, 2 lent by James Shearer II. 26 Lepère
 etchings and 6 original wood blocks. *Lent by the F. H. Bressler Company.*
 36 engravings. *Lent by the Cleveland Museum.*

THE LIBRARY

March. Seventy-two volumes, consisting of 6 on painting, 11 on sculpture, 3 on graphic arts, 13 on general art and archaeology, 10 on design and applied art, 1 sale catalogue, 5 miscellaneous, 11 on architecture, and 12 continuations.

Noteworthy accessions: A. von Le Coq—Die buddistische spatantike in mittel Asien. Pt. 1. Die plastik. Loys Delteil—Le peintre graveur illustré: Francisco Goya. 2 volumes.

EXHIBITIONS

MAY—JULY, 1923

May 1—31, inclusive—(1) Annual Architectural Exhibition. (2) Applied Arts Exhibition in cooperation with the Association of Arts and Industry.

May—French portrait engravings of the seventeenth century and etchings by Auguste Lepère. Engravings by William Blake.

June 8—July 9—(1) Annual Exhibition by students in the School of the Art Institute.

(2) Art Students League Exhibition.

July—Paintings by Anthony Angarola, Charles W. Dahlgreen, and William Owen.

AGG

1:

U. R. 10

père

urta,
mis-

Die

ion

STE

etc.